ISSN 0041-7904

LIBRARY OF CONGRESS INFORMATION BULLETIN

Vol. 40, No. 42

October 16, 1981

Isaac Bashevis Singer to Read, Lecture in November 2 Program

Nobel Prize winner Isaac Bashevis Singer will lecture and read from his unpublished short stories in the Library's Coolidge Auditorium on Monday, November 2, at 8 p.m. Tickets are required and may be obtained by calling the Poetry Office, (202) 287–5394.

I. B. Singer, the son and grandson of rabbis, was born in Radzymin, Poland. After working as a journalist for the Yiddish press in Poland, he published his first work, *Satan in Goray*, in 1935. In the same year, Mr. Singer emigrated to the United States, where his writings appeared regularly in the *Jewish Daily Forward* for many years.

Mr. Singer has been the recipient of many literary awards, including the Nobel Prize for Literature in 1978. He has also won the Epstein Fiction Award (1963), National Book Awards (1970, 1974), and a grant from the National Academy and Institute of Arts and Letters, of which he is now a member.

Among his novels are *Gimpel the Fool* (1957), *The Magician of Lublin* (1960), *The Spinoza of Market Street* (1961), *The Slave* (1962), *Short Friday* (1964), *The Family Moskat* (1965), *In My Father's Court* (1966), *The Seance* (1968), *A Friend of Kafka* (1970), *Enemies, A Love Story* (1972), *A Crown of Feathers* (1973), *Passions* (1975), *Shosha* (1978), *The Manor* (1979), *Old Love* (1979), and *Reaches of Heaven* (1980). His collected stories will be published this fall.

He has also written many books for children, including *Mazel and Shlymazel* (1967), *Elijah the Slave* (1970), *The Wicked City* (1972), *Why Noah Chose the Dove* (1974), and *A Tale of Three Wishes* (1976).

Mr. Singer's writing style has been characterized as spare and simple. Ted Hughes, in the *New York Review of Books*, writes of it: "His powerful, wise, deep, full-face paragraphs make almost every other modern fiction seem by comparison labored, shallow, overloaded with alien and undigested junk, too fancy, fuddled, not quite squared up to life." Paddy Chayefsky wrote of him, "There is none of the cumbersome complexity of modern writing, no obsession with the

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externals of relationships, no fumbling about for profundity beneath the civilized sigh." Mr. Singer, in an interview for *Commentary,* said, "When I tell a story, I tell a story. I don't try to discuss, criticize, or analyze my characters."

Folklife Center Will Offer Program on Culinary Arts

The American Folklife Center will explore the culinary arts in a two-part program of four films and a lecture on Thursday, November 12. The presentation, to be held in the sixth floor Assembly Room of the Madison Building, is open to the public free of charge.

All the films are in color with the exception of "Chicken Soup." The schedule below lists each film's viewing time and gives the name of the producer and the year it was made.

11:45 a.m. *Part of Your Loving.* Tony deNonno, 1977. A portrait of Ben Togati, an Italian-American baker in Brooklyn.

12 p.m. *Chicken Soup.* Ken Schneider, 1970. An elderly couple prepares kosher chicken soup.

12:20 p.m. *How to Make Sorghum Molasses.* Carl Fleischhauer, 1971. Farmers in Gilmer County, W. Va., make molasses in spite of a mishap.

12:45 p.m. *Tapir Distribution.* Timothy Asch and Napoleon Chagnon, ca. 1974. Distribution of food to strengthen alliances in a Yanamamo Indian village in Venezuela.

1 p.m. *Part of Your Loving.*

1:15 p.m. *Chicken Soup.*

Concluding the two-part program at 5 p.m. will be a lecture on "The Ethnogastronomy of Thanksgiving." Folklorist Jay Anderson from Western Kentucky University in Bowling Green will lead the discussion of the foods and social history of this traditional American feast day.

The American Folklife Center is planning for its December program a symposium and workshop on "Folklife after 65." The program will be held in the Assembly Room of the Madison Building on Thursday, December 3.

Judith O'Sullivan Named to Post in Center for the Book

Author, editor, and historian Judith O'Sullivan has been appointed by Librarian Daniel J. Boorstin to be executive director of the Center for the Book, effective September 28. She succeeds John Y. Cole, who is on a year's leave of absence.

Judith O'Sullivan

Before joining the staff of the Library of Congress, Dr. O'Sullivan was executive director of the Maryland Committee for the Humanities, a state-based

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Comparable institutions and organizations in other countries may arrange to receive the *Bulletin* on the exchange basis by applying in writing to the Library's Exchange and Gift Division. All other correspondence should be addressed to the LC *Information Bulletin,* Information Office, Library of Congress, Washington, D.C. 20540.

affiliate of the National Endowment for the Humanities. She has also served as director of institutional development for the National Archives and Records Service, as associate program coordinator of the Smithsonian Resident Associates, as editor for the American Film Institute, and as a consultant to the Smithsonian Institution Traveling Exhibition Service.

Dr. O'Sullivan is well known to the staff of the Library of Congress as a reader and researcher. A number of her works were researched at the Library, including *The American Film Institute Catalog, Feature Films 1961–70* (New York, N.Y., R. R. Bowker, 1976), *Workers and Allies: Female Participation in the American Trade Union Movement, 1824–1976* (Washington, D.C., The Smithsonian Institution Press, 1975), and *The Art of the Comic Strip* (College Park, Md., The University of Maryland, 1971).

As executive director of the Center for the Book, Dr. O'Sullivan will carry out an active program of symposia, lectures, projects, and publications in three areas: the book in society—past, present, and future; the international role of the book; and reading development and promotion.

A native of Pittsburgh, Pa., Dr. O'Sullivan received a bachelor of arts degree from Carlow College, and a master's degree and a doctorate from the University of Maryland, where she was a museum fellow. She was also a fellow of the Smithsonian Institution's National Museum of American Art.

She resides in Greenbelt, Md., with her husband, attorney James O'Sullivan, and children, Jimmy and Kathryn.

Library Receives Kramer Collection Still Photos from Silent Era

During a brief ceremony at the Library of Congress on Wednesday, September 16, Harriet Kramer and her husband, Robert Plotkin, presented a collection of still photographs from films of the silent era in honor of Harriet Kramer's parents, Ethel and Monte Kramer, who were also present at the ceremony. As a child, Ethel Kramer collected the photographs through a cousin who worked in a movie theater. Mrs. Kramer gave the collection to her daughter and son-in-law after they pointed out the archival value of the stills.

The still photographs are primarily from films produced during 1915–1917, years from which the Library owns few still photographs. Many of the stills bear notations from the early trade journal, *Moving Picture World*, and originally appeared in that periodical. The collection includes photographs of actors Douglas Fairbanks, Lon Chaney, and Mary Pickford,

A copy of one of the Kramer collection stills shows Lon Chaney and Louise Lovely in a scene from an early silent film, "The Gilded Spider."

as well as production stills showing the Fox, Kalem, Universal, and Vitagraph studios. In addition, many of the stills represent lesser-known films with such actors as Hobart Bosworth, Louise Lovely, and Henry B. Walthall.

These valuable materials will provide the Motion Picture, Broadcasting and Recorded Sound Division staff with a significant tool in their search to identify obscure films from this period, which often lack a title, cast, and credit information. Because fewer than 20 percent of the films made before 1920 are believed to survive, the stills may provide the only

Ethel Kramer (in the foreground) presents the Kramer collection of still photographs to John C. Broderick, Assistant Librarian for Research Services. Also present (left to right) were Robert Plotkin, Harriet Kramer, Monte Kramer, Peter Bridge, assistant chief of the Exchange and Gift Division, Paul Spehr, acting chief of the Motion Picture, Broadcasting and Recorded Sound Division, and Arlene Balkansky, preliminary cataloger, of the division.

remaining visual evidence for the appearance of some pioneer movies.

Following processing, the Ethel and Monte Kramer Collection will be available to researchers.

Register of Copyrights Addresses International Copyright Society

Register of Copyrights David Ladd, speaking at the autumn conference of the International Copyright Society in Toronto on September 23, called for legislative action to avert the threat that new technologies pose to the rights of authors, particularly in the area of home video taping.

Mr. Ladd noted that copyright specialists are increasingly preoccupied with problems in adapting copyright to new technologies, such as audio and video recording, video discs, and satellite broadcasting. He said the copyright community should not rely on case-by-case judicial solutions—solutions which he said could only be "piecemeal," because litigation is "too blunt a tool in this area."

Mr. Ladd warned of the possibility of "irretrievable loss of control over copyrighted works" because of new technologies. To keep pace with change, he called for "ingenuity in fashioning adaptations for copyright as ingenious as the innovations in technology itself."

Addressing specifically the issue of home video taping, Mr. Ladd said that copyright specialists must find solutions to deal with a "viewing public which has integrated videocassette technology into its home entertainment habits." He posed the question of "whether we can devise and use the equivalent of the theater-era box office to collect payments for use, or whether we must throw up our hands and accept all home taping as lawless but uncontrollable, or lawful because it is uncontrollable." Success in the area of home video taping may not be quickly forthcoming, he advised. What progress has been made has been made reluctantly in the courts, as they have interpreted the scope of the reproduction right itself and the "fair use" doctrine of the copyright law.

Mr. Ladd pointed to the famous "Betamax" case, *Universal Studios, et al.* v. *Sony Corp. of America et al.*, as an example of the judiciary's dilemma—required to apply the law in a particular case but reluctant to make basic policy. The court in this case expressed its opinion that the home video issue was better suited to a legislative solution than a judicial decree. (The "Betamax" case, in which the court held that the home recording for private use of copyrighted material broadcast over the public airwaves was permissible under "fair use" doctrines, is now being appealed.)

"That the international copyright community has recognized that legislation, not case-by-case adjudication, is necessary to deal with home video recording is beyond doubt," Mr. Ladd said. He noted that legislatures in several countries have begun to confront the copyright problems involved with home taping. International organizations such as the Berne Executive Committee and the Intergovernmental Copyright Committee have jointly called attention to global compensation systems that could provide revenue for all rights holders from both home audio and video recording. Such compensation systems would probably rely on a license fee on videotape hardware, blank cassettes, or both.

Mr. Ladd also cautioned against sole reliance on technological solutions to the problem: for example, the use of "spoilers," devices produced by manufacturers to prevent home taping or recording. "Although it may be possible for spoiler devices to discourage home taping in the short term, it appears likely that the only result from building a better mousetrap in the form of spoiler devices will be the education of smarter mice," he said.

"In the United States, we should move on the legislative front on home taping. I would rather heed our courts' calls for legislative solutions than attack their efforts to discharge their duty. There are even more severe tests ahead to our commitment to copyright, and our ability to adapt copyright to innovation of market change," was Mr. Ladd's conclusion.

The Toronto meeting of the International Copyright Society, Internationale Gesellschaft fur Urheberrecht (INTERGU), brought together eminent attorneys and international copyright experts to look at modern conflicts between copyright and technology and other copyright issues. Other speakers at the conference included representatives from UNESCO, the Federal Ministry of Justice in Vienna, the Federal Parliament in Bonn, and the Performing Rights Organization of Canada.

An Interview with Maxine Kumin

by Joyce Miller
Information Office

A woman of diversified interests, Maxine Kumin on any one day can be seen riding her favorite horse, Boomer, overseeing a working farm in New Hampshire, or writing another poem to add to her many published works. Ms. Kumin is now hard at work at her post at the Library of Congress as poetry consultant, an office which she wants to make "more accessible to poets" and a place where there will be "lots going on in a friendly and informal atmo-

October 16, 1981

STAFF NEWS

Former Staff Member Dies

Karl B. Freyder, retired foreman gardener in the Buildings and Grounds Division, died on Sunday, October 4, at George Washington Hospital. Mr. Freyder retired in 1968 after 17 years of service at the Library.

Mr. Freyder was born in Bremerhaven, Germany, and also attended school there. In 1915, he began a four-year apprenticeship in landscaping at Hannover-Linden, Germany. He was self-employed from 1918 to 1927. In October 1927, he came to the United States and settled in the Washington, D.C., area. He became a U.S. citizen in 1939.

Mr. Freyder devoted his entire career to the gardening and landscaping arts, a profession in which he became a recognized expert. From 1927 to 1938, he worked as a gardener with a private firm, and in the latter year he was appointed gardener at the Folger Shakespeare Library. He remained there until May 1951, when he was named foreman gardener for the Library, the post he held until his retirement.

As a result of Mr. Freyder's initiative, devotion, and knowledge, the appearance of the Library grounds was a source of pleasure for both Library staff members and visitors to the capital. He knew the names—both Latin and English—of every tree and shrub on the grounds and was always willing to answer the numerous questions that were put to him about plantings, lawn care, weed eradication, and other matters related to landscaping. He received endless compliments for the effective results of his work.

After retirement he remained in the Washington area, where he pursued his interests in investments, music, and reading.

Funeral services for Mr. Freyder were held on October 6 at the Wilhelm Funeral Home in Suitland, Md., with interment following in the National Cemetery in Suitland. Mr. Freyder's survivors include his son, Charles, and a grandson, Charles, Jr., both of Washington, D.C. His grandson works in the Cataloging Division of the Library's Copyright Office.

Foreign Language Program Offers Three New Courses

The Staff Training and Development Office, in response to requests made by staff members, has added three new language courses—Chinese, Hungarian, and Italian—to its Foreign Language Program. The office plans to add a course in Arabic next spring.

Staff members (pictured above) in the Portuguese Language Course.

The language courses are taught by experts on the Library staff. Those Library employees instructing this year's classes are Elizabeth Blomeyer, Jeannine Cap, Vera DeBuchananne, Lee Douglas, Gustav Forster, Peter Fyfe, Ed Heiss, Nancy Herin, Basil Malish, Natalie Metenkanich, Fumi Norcia, Brenda Parker, Lydia Skoblin, Chris Todd, and Cathy Yang.

The language program is designed to assist staff members whose current positions require a knowledge of bibliographic terms in foreign languages. Each course requires 40 hours of class time, with the exception of the Japanese class, which lasts 50 hours.

Interested staff members may obtain additional information by consulting the 1981–82 catalog of courses or by calling the Staff Training and Development Office on ext. 76348.

Black Art Subject of September Meeting

The Daniel A. P. Murray Afro-American Culture Club presented Gloria Freeman in a program on understanding and collecting black art on September 30. Mrs. Freeman, well known in the Washington, D.C., area as a lecturer, artist, teacher, and collector, displayed many works from her personal collection and entertained the audience with interesting anecdotes concerning their history and purchase. She also provided information on galleries and museums in the area specializing in black art.

Film Society Celebrates First Anniversary

Shown opposite are the new officers for the Library of Congress Employees Film Society: (left to right) Paulette Jew, photographer, Subject Cataloging Division; Reid Graham, program director, Subject Cataloging Division; David Culp, newsletter director, Office of Senior Specialists; Rich Haggerty, secretary, Loan Division; Alice Birney, treasurer, Subject Cataloging Division; John Eustis, vice president, Cataloging Division; and Chris Todd, president, Cataloging Division.

The Library of Congress Employees Film Society will celebrate its first anniversary on October 23 with a membership drive at noon, in the Assembly Room (LM 649), that will include the showing of Charlie Chaplin's classic comedy "The Tramp."

Starting with the efforts of a few employees who wanted to find others with similar interests in discussing and making films, the Film Society now has grown to more than 100 members and supporters. The society offers guest lecturers, film presentations, movie outings, and a biweekly newsletter of critiques, reviews, and information. Several short films have been produced by the society, with members writing, directing, filming, and acting.

The society's immediate plans are to build on their achievements by encouraging new membership and greater activity. A special anniversary edition of the newsletter will be available on October 23.

All interested persons are invited to attend any of the society's twice weekly meetings held in the Page School on the third floor of the Jefferson Building (LJ 324C) at noon. Tuesday meetings focus on matters of interest to filmgoers, while Thursday meetings pursue the interests of filmmakers. Please call Chris Todd on ext. 78090 for further information.

Credit Union to Hold Meeting On IRAs on November 4

The Library of Congress Federal Credit Union will present a program on Individual Retirement Accounts (IRAs) on Wednesday, November 4, at noon in the Coolidge Auditorium. Under the provisions of the Economic Recovery Act of 1981, all Library of Congress staff members become eligible to establish an IRA account on January 1, 1982. Arthur J. Lieb, treasurer of the Credit Union, will explain the general provisions of IRAs and their tax advantages and will outline the IRA program which the Credit Union will offer its members and their spouses.

Staff members whose attendance at this program may require time beyond the normal lunch period should consult their supervisors.

Staff Activities

Leonard N. Beck, subject collections specialist, introduced Les Dames d'Escoffier to the cookbook collections of the Rare Book and Special Collections Division at a meeting held at the Library on September 23. Les Dames d'Escoffier is a Washington, D.C., organization of women working in food journalism. Helen Bullock, author of *The Williamsburg Art of Cookery,* and Craig Claiborne of the *New York Times* attended as guests of Les Dames d'Escoffier.

Peter J. Fay, head librarian, Performing Arts Library, wrote the foreword for the recent publication, *Performing Arts, 1876–1981.* Mr. Fay noted that the work will provide "a single source that [library users] can use to discover the full range of performing arts

Officers from Jakarta, New Delhi Visit the Library

John C. Crawford (on the left, left photo above), field director of the Library of Congress Office, Jakarta, is shown above with Donald L. Leavitt, chief of the Music Division, discussing the problems of acquiring sheet music in Indonesia, Malaysia, Singapore, and Brunei, countries covered by the Jakarta office. Mr. Crawford visited the Library on September 8 and 9 while on a personal visit to the United States.

Bruce Knarr (far right, right photo), assistant field director for country programs of the Library of Congress Office, New Delhi, is pictured discussing matters related to the Library's programs in Nepal, Bangladesh, Sri Lanka, and the Maldives, with Richard Howard, acting chief, Asian Division. Mr. Knarr visited the Library September 5 and 9 while on a personal visit to Washington. He also met with Joseph Howard, Assistant Librarian for Processing Services, and staff members of the Overseas Operations, Exchange and Gift, and Order Divisions.

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publishing in the United States." This new guide to some 50,000 books published or distributed in the United States in 1876–1981 is available for $150 from the R. R. Bowker Co., 1180 Avenue of the Americas, New York, N.Y. 10036 (ISBN 0–8352–1372–2).

Alan Jabbour, director of the American Folklife Center, was reappointed on October 1 by the Florida secretary of state, George Firestone, to the Florida Folklife Council.

Personnel Changes

Appointments: Alice Crowder, clerk-typist, GS–4, E&G, 10239; Jacqueline Goggin, manuscript reference librarian (trainee), GS–7, Mss, 10297; Beverly Montgomery, administrative assistant, GS–9, Desc Cat, 10312.

Temporary Appointments: Margaret Brown, library aid, GS–1, Cat Mgmt, NP; William Burr, foreign affairs analyst, GS–5, CRS F, NP; Jacquelina Evans, library aid, GS–1, CIP, NP; P. Kelly Fitzpatrick, deck attendant, GS–3, Col Mgmt, G113I; De'Borah Greene, deck attendant, GS–3, Col Mgmt, G113I; Sidney Jacobs, deck attendant, GS–3, Col Mgmt, G113I; Elizabeth Kelly, deck attendent, GS–3, Col Mgmt, G113I; John Lind, deck attendant, GS–2, Col Mgmt, G113I; Betsy Mehlman, foreign affairs analyst, GS–5, CRS F, NP; Kathleen Miller, clerk/messenger, GS–3, CRS ARS, NP; Marie Minor, ISIS clerk (data transcribing), GS–4, CRS D, 10375; Thomas Parker, foreign affairs analyst, GS–5, CRS F, NP; Constance Slade, library aid, GS–1, CRS S, NP; Anthony Williams, library aid, GS–1, Cat Mgmt, NP.

Temporary Reappointment: Jerry Bens, deck attendant, GS–3, Col Mgmt, G113I.

Promotions: Gordon Bone, to assistant supervisor, motion picture preservation laboratory, GS–12, M/B/RS, 10348; Linda Carpenter, Cop Inf & Ref, to secretary to the chief, GS–7, NRC, 10282; Dario Ferriera, to research librarian and legal indexer, GS–12, LL Hisp, 10450; Bridgetta Jenkins, to head, MARC name authority verification unit I, GS–11, MARC Ed, 10288; Judy Lawrence, Bldgs, to clerk-information receptionist, GS–4, Desc Cat, 10319.

Transfers: Stephen Davis, Desc Cat, to senior network systems research analyst, GS–12, Proc S/N/AP, 10225; James Knowles, CIP, to peripheral equipment operator, GS–4, ASO, 10333; Steven Norris, CRS MAS, to library aid, GS–3, Loan, G116F.

Resignations: Samuel Allen, CRS D; Ronald Bryson, FRD; Carla Bussey, Cat Publ; Keith Cennamo, MARC Ed; Alan Gevinson, P&P; Lynnetta Jones, Cop Acq & Proc; JoAnne Kinnaly, Cop Cat; Joseph Lanzalaco, Subj Cat; Sheila Mulholland, Col Mgmt; Arch Shero, FRD: Mary Suter, P&P.

The Third Plenary Meeting of the Presidential Task Force on the Arts and Humanities, of which Librarian of Congress Daniel J. Boorstin is a member, took place at the Library of Congress on Wednesday, September 16. Members of the Task Force gathered for discussion in the Assembly Room of the Madison Building during the morning (above right) and for luncheon in the Jefferson Building, where Hanna P. Gray (above left), president of the University of Chicago and Task Force cochairman for the humanities, was pictured talking with Frank Hodsoll, deputy assistant to the President and deputy to the White House chief of staff.

The first meeting of the Task Force was held in Washington, D.C., on June 15, and the second in Los Angeles, Calif., on August 16–17. In addition, the Task Force held three regional meetings that were open to the public. The Task Force expects to present its final report to the President this month.

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sphere." In the interview given below, which took place last summer, Ms. Kumin talks further about upcoming poetry programs, encouraging young poets, her writing, and the people who have greatly influenced that writing.

Q. During this past year's literary season, you had a number of poets from the Midwest and then you also paired women poets together. Do you plan to do more of this in the coming season?

A. I plan to do as much of that as the traffic will bear. I am very enthusiastic about getting women here. For our first program next fall, I am going to read a short story. Then the next reading is a wonderful one with Richard Shelton and Leslie Silko [October 26]. Leslie Silko is a young native American woman, and she's fabulous. She writes both poetry and fiction. I think she's the strongest voice writing out of the Southwest Indian culture today. She and I have never met face to face, but I have been admiring her work for a long time, so it is a great coup. Dick Shelton is from the University of Arizona in Tucson and is someone I have known for a lot of years. The University of Pittsburgh Press has published all of his books—I think all four of them. He has been enormously active in the prison program in the State of Arizona. He has taken that on as his own mission and he has had poetry and fiction workshops going on in the prisons for years. He gives selflessly of his time and energy. It is certainly not for money; clearly it is for love. He is just a great human being. He is a poet of the desert. His is a kind of poetry we are not in the habit of hearing in a large eastern metropolis and I think it will make an interesting program.

The only other programs I know of that are now set are Charles Wright, who is coming from California, with Eleanor Ross Taylor [November 23]. She is a really exceptionally fine Virginia poet, who is modest to the point of pain and almost never gives public readings, so I am especially flattered that she's agreed to read for us. I would say that she is really a classical poet and I think that program, too, is going to present some very interesting modulations, and should be fun.

Q. Do you find it easy to be creative on demand when you sit down to write?

A. Well, you see I am a Calvinist, so I don't think you get to be creative by sitting around waiting for the muse to descend on little gauzy wings and put the poem on the page for you. There's the most marvelous little cameo poem by Barry Spacks on the subject of the muse that I just love. I have used it in lectures lots and lots of times, and it's in that University of Michigan Press book on *Poets and Poetry*, where he describes the muse coming down. His muse is this great amazon woman, nine feet tall:

> *She laid her down and I at her side,*
> *A pop-in-jay with nothing to say,*
> *Would she stay . . .*

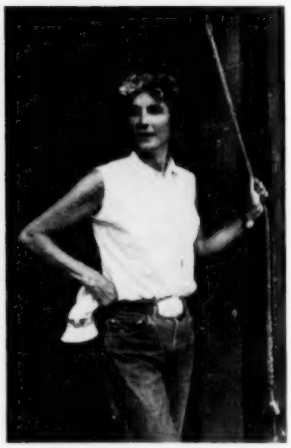
It's just marvelous and ends with a very querulous muse:

No one, she said, has loved me right
Day and night, day and night.

I really don't think you get the muse by waiting for it to happen out of thin air. I think you acquire the habit of applying the seat of the pants to the desk chair and if you honorably go in pursuit of things you can work up to a level. Also, my poems come, I think, in periods of brief but intense concentration, so that if I have a solid hour and if the poem is beginning to work, I can perhaps get a fair amount done on it.

Q. You have talked about encouraging young poets. What actions would you suggest are necessary in order to stimulate creative writing at an earlier age in the school system?

A. My big lament is that the Reagan Administration is going to cut the Artists in the Schools Program, which I think has been an enormous stimulus to the creative imagination. Just having those young poets come in the schools and play word games, inverted metaphor and simile and stuff with kids is awfully good, and it is not with the notion that, "Aha, we are going to make a new crop of poets." It is not the Soviet notion of "we will take these five-year-olds and make gymnasts out of them for the Olympic team" at all. What it really does is increase their sympathetic appreciation as readers. I think it makes them confirmed readers for life whether of poetry or prose. It does a lot for articulating what kids are thinking. Kids who have been exposed to long stretches of Artists in the School Program write longer sentences, longer paragraphs, and use a broader vocabulary, because they have been encouraged to flower in this way. That is really taking it right down to the basics. They read better, they jump grade levels in reading comprehension, and a lot of these kids are kids who really couldn't read. In the lower levels, the helping teacher and the poet would write down what the child said and then it would be printed in wonderful large print under the picture that the child then drew. I saw kids who literally couldn't read at all going back painstakingly because to learn to read your own thing is a big ego trip and, of course, it gets applied to the next thing they get to read and they are very excited about what they have written and what their friends have written. It seems so simple and yet it is so magical. Language is magic and language opens all those doors, and if nothing else, if the poetry program increases the literacy level is in inner city schools, it would seem to me that it would be the greatest economy for this Government to get behind it, not to squash it.



Maxine Kumin at home on her New Hampshire farm
Photograph by Kelly Wise

Q. Can you talk about some of the people who have influenced your writing?

A. I can try. I really didn't have any role models—female role models—as a poet because there really weren't any. There was Marianne Moore. She was very eccentric and very distant. And there was Elizabeth Bishop, who was very private. I modeled my poetry as specifically as I could in terms of technical skills after W. H. Auden, because that was the passion of my undergraduate days. I learned from reading Auden, Spender, and Louis MacNeice and Yeats. I was very much of the British school.

But probably the two people who steered me to think of writing as something I might do were two teachers I had in public high school in the late 1930s and early 40s. One was a wonderful Latin teacher, one of the last of those marvelous spinster teachers, who really dominated the classroom. All of her students were the children she never had. She alternately bullied and loved them into obedient order. In her class in my senior year, I was translating Ovid's *Metamorphosis* into matching lines, alexandrines for the most part. That was such an exciting thing for me to discover that you can pry one language open and take words out and recast it in another language. I think it gave me an enormous sense of power and freedom.

The other very important influence on my life was an English teacher. I was lucky enough to go to high school as the very last of a batch of experiments called the Columbia Eight-year Study Program. I guess it was developed at Columbia University in the teaching program. It was much like today's progressive

school. I think it is as I imagined Sidwell Friends, where each student works at his or her own level. Under Mrs. Lambert's benevolent tyranny, I learned all the rules of prosody in the 10th grade. I have had students at Princeton who knew less as entering freshmen than I knew as a high-school sophomore. It was really great and it was a revelation. It confirmed in me that strong impulse to poetry.

Q. You have received a number of awards, including the Pultizer Prize, and you lecture frequently at all the top universities. What are some of the responsibilities that you think go with this recognition?

A. I feel a very strong commitment to younger writers coming along. There were people who were inordinately kind to me when I was learning my craft and I feel the same sort of responsibility. I have no desire to backbite or undercut, I really don't. It appalls me at how much of that I see in the poetry world but, of course, it's in every world. It's in politics, medicine, and religion. No, I am very interested in being as useful as I can be to younger talent. I am particularly sympathetic, just by nature of my gender, with women writers because they have had a slower start and have encountered many more stumbling blocks. I think maybe now the balance is beginning to swing the other way, which is fascinating.

Q. You have written a lot about the country life and facets of your life. Is there something about your poetry that you would hope will be remembered?

A. I think probably the keystone of my work is a kind of indentification with an animal kingdom and with a vegetable kingdom, if we can call it a kingdom. I think our increasingly urbanized society is getting more and more out of touch with the physical nature of the environment. Maybe my poetry will save some of those particular observations of roots in the soil, the shape and the taste and the feel of vegetables as they grow, the texture of that life in the country, which is not God and butterflies and brownies but black flies and lizards and frozen pipes and sick animals, and death, just as much as it is the autumn leaves and blue lakes. People always think, "Oh well, you are a nature poet, so you write about puffy white clouds and blue skies." I find that very irritating.

Duet Commissioned by Library Is Now Available as Recording

A new work commissioned by the Library's McKim Fund, Robert Hall Lewis's *Duetto da Camera for violin and piano,* has been released by Grenadilla Records. Robert Gerle and Marilyn Neeley are the featured artists.

Robert Hall Lewis wrote *Duetto da Camera,* his fourth work for the violin, in 1976–77. According to the composer, he decided to write, after long deliberation concerning form and style, a two-movement piece which, in his words, is "the culmination of all my chamber music written up to that time." In his distinguished career as a composer, many of Mr. Lewis's works have been performed by major symphonies and concert artists. A member of the American Academy of Arts and Letters, he has been the recipient of two Guggenheim Fellowships and Columbia University's Walter Hinrichsen Award for Composers. In 1980–81, he was composer-in-residence at the American Academy in Rome. Mr. Lewis also recently completed his String Quartet No. 3, commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress.

The McKim Fund, through which the *Duetto da Camera* was commissioned, was established in 1970 through the bequest of Mrs. W. Duncan McKim (Leonora Jackson), to support the composition and performance of chamber music for violin and piano. Since that time, 19 commissioned works have been completed and many of them have been premiered in the Coolidge Auditorium. Mr. Lewis' *Duetto da Camera* was first performed in February 1977 in a recital in the Coolidge Auditorium with Robert Gerle and Marilyn Neeley.

Robert Hall Lewis, Robert Gerle, and Marilyn Neeley are all residents of the Baltimore, Md., area. Mr. Lewis serves on the faculties of the Peabody Conservatory of Johns Hopkins University and Goucher College and is also the artistic director of the Baltimore Chamber Music Society.

Mr. Gerle and Miss Neeley, husband and wife, are both faculty members at the University of Maryland, Baltimore County. Mr. Gerle is chairman of the instrumental department at the university. He has performed internationally as a violin soloist with symphony orchestras, as a chamber artist, and recently in the capacity of orchestral conductor. He has five times been included in the *New York Times* list of best concerto recordings.

Miss Neeley has been a prizewinner in the Van Cliburn, Leventritt, Geneva, and Michaels internaional piano competitions. She has performed throughout North America and Europe and has appeared with major American symphony orchestras, including the Chicago Symphony, the Pittsburgh Symphony, and the Los Angeles Philharmonic. Among the accomplishments of the Gerle-Neeley duo is a recording of the complete Beethoven Sonatas for violin and piano, the video tape of which received an Emmy Award.

In addition to Robert Hall Lewis's *Duetto da Camera,*

the recording also includes Mr. Gerle and Miss Neeley performing Anton Webern's *Four Pieces for Violin and Piano, Op. 7,* and the *Sonata No. 2* for violin and piano, written in 1918 by Hungarian composer Leo Weiner.

The record may be ordered from the catalog of Composers' Recordings Incorporated (CRI, 170 W. 74th St., New York, N.Y. 10023, tel. 212–873–1250) or directly from Grenadilla Records (c/o Gilbert Associates, 1035 2nd Ave., New York, N.Y. 10022). General distribution to retail stores is handled by the New Music Distribution Service (500 Broadway, New York, N.Y. 10012, tel. 212–925–2121).

Library Inaugurates New Series Of Acquisitions Reports

A letter from an adoring grandfather to his granddaughter signed Thomas Jefferson, the autobiographical notes of the first president of the National League of Women Voters, Maud Wood Park, and the Walt Whitman Collection of Charles E. Feinberg are among the rare and unique items enumerated in the first of a series of publications entitled *Library of Congress Acquisitions.* Formerly reported in the Library's *Quarterly Journal,* recent acquisitions of the Manuscript Division are the topic of the first publication in this new series. The series will, according to Assistant Librarian of Research Services John C. Broderick, "permit Library officers and curators in the custodial divisions to savor as well as share the treasures acquired for their collections, and, most importantly, will inform potential users of new resources for scholarly research."

More than 75 separate new manuscript collections were received by the Library of Congress in 1979. Substantial additions were also made to several existing collections, such as the Presidential Papers and the Walt Whitman collections. No single theme is predominant in the personal papers and organizational records that came to the Manuscript Division during that period. The diverse range of materials discussed in the publication includes significant single letters of the nation's early presidents, the valuable papers of noted anthropologist Margaret Mead, the papers of Supreme Court associate justice Wiley B. Rutledge, and the manuscripts of a newsman whose name is synonymous with syndicate journalism, Roy W. Howard, for many years the president and chairman of the board of Scripps-Howard Newspapers.

The 48-page illustrated publication, *Library of Congress Acquisitions: Manuscript Division, 1979,* is available free upon request in limited quantities from the Library of Congress, Manuscript Division, Washington, D.C. 20540.

New Division Created for Special Materials Cataloging

A new branch on the Library's cataloging tree sprouted into existence on October 5. The Special Materials Cataloging Division has been formed from four units previously attached to the Descriptive Cataloging Division—the Audiovisual, Manuscripts, and Music sections, and the rare book catalogers.

The creation of a division to focus on special materials cataloging reflects the Library's appreciation of the increasingly important roles these materials play both within the Library itself and in the collections and representations of many interested outside constituencies. Enhancement of the special materials cataloging for all audiences, channeling it to accord more easily with the Library's own needs in these areas, and still keeping it under the umbrella of the traditional and ongoing descriptive cataloging process will comprise the new division's major challenges.

David A. Smith, head of the National Union Catalog Publication Project from 1975 until its completion in 1981, is the first chief of the Special Materials Cataloging Division.

ISSN 0041–7904 *Key title:* Library of Congress information bulletin